

The New "X" Ray Masquerade Dress.



A SKELETON COSTUME.

A Very Up-to-Date and Very Striking Fancy Carnival Ball Dress from Munich.

The designing of fancy dresses for carnival balls is an art in Munich and Paris, and the political event of the hour, the social-fad or the latest scientific discovery is promptly exploited by the costumers. The Roentgen discovery of the uses of the cathode ray was not two weeks old, when one of the reigning beauties of the Bavarian capital appeared at a court ball in the unique and somewhat startling costume here reproduced.

Beneath a fluffy cloud of gauze drapery the fair masquerader wore a watered silk skirt and close-fitting bodice, upon which had been deftly painted the principal bones of the human frame. The ribs, collar bones, arms, thigh bones and spine were outlined in black upon the white background. The idea was not carried above the neck nor below the knees, and a pair of roguish eyes peeped through a satin mask.

The whole thing was dainty in its conception and execution. At the forthcoming masquerade, or mid-lenten, carnival in Paris, the X ray is sure to be connected with more or less daintiness or coarseness.

DAMAGES FOR DISSECTION

Doctors Who Perform Autopsies Are Now Liable for Damages for Their Action.

A widow can recover damages from a surgeon who dissects her husband's body without authority from her. This is the decision of Justice Patterson, of the Appellate Division of the Supreme Court, and is called forth by the case of a woman who, first vainly protesting against an autopsy on her husband's body, followed the protest with a damage suit against the offending surgeon.

It happened in this way: In May, 1894, the husband of Mrs. Ann Foley fell down an elevator shaft and was so injured he died in three hours. Mrs. Foley begged the authorities at Bellevue Hospital, where her husband died, not to permit an autopsy, and an undertaker would call for

the body without delay. In spite of this, she claims Dr. Charles Phelps had an autopsy performed, and that the remains were shockingly maltreated. So she sued Dr. Phelps for \$10,000 damages.

Justice Patterson says that the complaint clearly establishes an unlawful act on the part of the defendant, although the criminal law does not give or recognize a civil suit for damages, unauthorized dissection is made a misdemeanor by the Penal Code, and the chapter prohibiting dissection or delivery of a dead body for that purpose against the objections of relatives or friends, or they apply for the remains for the purpose of burial within a certain time.

Discussing first the query whether the next of kin rather than the widow are the proper parties to sue on such a cause of action, if any exists, Justice Patterson cites a Minnesota decision holding that where husband and wife are living together prior to the former's decease, the widow's right to the possession of the body for the purpose of burial is paramount to that of the next of kin, and holds that the widow may maintain the action if it may be maintained at all.

On the question whether the action will lie at all, the opinion holds that, although by the common law there is no such thing as property in human remains, equity has frequently intervened to protect remains of the dead, and the law courts have afforded remedy through formal actions where trespass to property, real or personal, has been associated with molestation of remains.

Justice Patterson continues: "The right is to the possession of the corpse in the same condition it was when death supervened. It is the right to what remains when the breath leaves the body, and not to such a hacked, hewed and mutilated corpse as some stranger, an offender against the criminal law, may choose to turn over to an afflicted relative. If this right exists, as we think it clearly does, the invasion or violation of it furnishes ground for a civil action for damages. A right to vote can in no sense be called a pure right of property; it is merely a personal right; yet who would now contend that a person obstructing a voter's right or preventing his voting would not be, irrespective of any statutory enactment, liable even if the candidate of the choice of the person thus obstructed was elected?"

THE CATHEDRAL CHIMES.

This Tells the Reason Why Organist Pecher Had the Bells Hung in the North Tower.

If the attempt to stop the ringing of church bells on Sunday should extend to this city—and such a thing would not be improbable in these days of reform movements—its success would disappoint no one more than Mr. William F. Pecher, the organist of St. Patrick's Cathedral, who has devoted so many years to perfecting the musical part of the services. The exquisite chime of bells which is situated in the north tower is the particular pride of Mr. Pecher, and if anything should happen to prevent their pealing forth their glad tidings he would look upon it as nothing short of a personal loss.

When it was decided to put in a new chime of bells the whole matter was left in Mr. Pecher's hands. He went about his task in the most careful manner.

When his vacation came he spent it abroad, where he visited all the old cathedral towers that are world-famous for their chimes. While admiring the rare melody of the bells in the old English cathedrals, especially that at Canterbury, and being duly impressed with the far-famed chimes of Strasburg, the one thing that appealed to him most forcibly was the fact that the bells seemed to give the best results in the sleepy old German towns, such as Nuremberg, where the chief occupation of the inhabitants is the making of lace, dolls, and similar articles, and where there are little or no street noises. This discovery was not very encouraging to a man who too well remembered the almost constant roar and rumble of the streets of New York. Mr. Pecher returned from his vacation much less enthusiastic over the scheme than when he went away.

However, as so much had been said about the chimes, it was decided to give the scheme a trial. A peal of eight bells was ordered from the foundry of Meneely. In order to counteract the street noises as much as possible it was decided to put them in the north tower, since there were no high buildings immediately to the north of the cathedral to intercept the sound, as would have been the case with the south tower, which is more or less overshadowed by the Buckingham Hotel.

Some difficulty was experienced with the first bells, as the greatest care had to be taken in hanging them, lest the tones should be changed by the pitch of the roof dome of the cathedral. Mr. Pecher personally superintended the hanging, for while in England, he became aware that many a beautiful tower had been ruined by the beams being carelessly inserted into the masonry. The peal proved a success, and it was not long before the whole chime was in place. What a beautiful chime it is every New Yorker knows.

MAN-EATERS' MASKS.

Curiosities for Uncle Sam from the Northwest.

IN RELIGIOUS CEREMONIALS.

Masks from Human Skulls and Human Skin—Sham Faces of Silver and Gold—Devil Masks.

The National Museum at Washington has secured a remarkable collection of masks from the Northwest coast. Some of the most interesting of them are from the northern part of Vancouver's Island, where they are worn in religious ceremonials by certain natives who practice strange rites of cannibalism. In fact, the eating of human flesh seems to be a part of their worship.

They pickle the bodies of the dead for that purpose, and the living are not exempt from occasional sacrifice. One of the masks, of wood and five feet in length, represents the head and beak of a gigantic bird. It is assumed customarily by a novice who is being initiated into the mysteries of their most important secret organization, which is known as the Society of Cannibals.

These masks are extraordinary in many respects. Some of them roll their eyes, while others snap their jaws, as does the cannibal bird mask already referred to. Many of them represent deities, as the sun god, the earth god, the war god, etc. When a man puts one on he is supposed actually to become for the time being the divinity represented.

The Indians of the Northwest coast are famous sculptors in wood, and nowhere else in the world, unless perhaps in Polynesia, are such weird and fanciful masks made. One of those obtained by the National Museum counterfeits the head of a shark. In the vicinity of Prince William Sound the natives bury their dead with masks over the faces. For some reason not explained, those mortuary masks commonly have one eye wide open, and the other indicated by a slit merely, so as to give the expression of a comical wink.

The natives of the Aleutian Islands used to cover the faces of their dead with grotesque wooden masks. As is well known, the Alaskan Eskimauks are much addicted to the making of masks. Most of the latter are shaped out of driftwood, which they carve into fantastic faces and representations of beasts and birds, painting them red, white and black. Most commonly the face is human, but with imaginative additions. For example, one that is owned by the National Museum was intended to be worn in the worship in the spirit of the sandhill crane. This bird goes as far north as the Yukon to breed. The mask has a man's face, above which a crane is carved. In the head of the crane is a little niche for a lamp, the light of which produces a weird effect in the ceremonial dance.

Some Eskimauk masks are as much as four feet high. Such large ones are held before the face or fitted with straps over the shoulders. Other masks made by these dwellers in Uncle Sam's Arctic province are excellent portraits of individuals, the likenesses being so good as to be recognizable.

Perhaps the oddest of their masks, however, are worn on the hand, being held by the thumb, which is passed through a hole. A mask of this kind is usually carved to represent a deformed human face and is encircled by a fringe of reindeer hair. These hand masks are used for ceremonial purposes. In fact, all over the world masks are found to have been employed originally in connection with religious rites. All peoples, both savage and civilized, have them, though in enlightened countries their employment only survives as an amusement. Modern carnivals, in which masking is a feature, are survivals of religious ceremonies.

The most horrible masks ever devised were worn by the priests of ancient Mexico. Having sacrificed a human victim, the sacerdotal officer literally dressed himself in the skin of the person slain, and during the subsequent ceremony wore the skin of the victim's face as a mask. In the same country were used ceremonial masks made from human skulls. Only the

"Whiskers," the Baby Hyena at the "Zoo."



face part of the skull, with the lower jaw, was employed.

Masks of this kind are very rare in museum collections. One of them that has been preserved is decorated with pieces of turquoise. The eyeballs are nodules of iron pyrites cut into hemispheres and highly polished. Another notable Mexican mask is of wood covered with thousands of minute pieces of turquoise cut, polished and fitted together in an exquisite mosaic. The eyes are of mother-of-pearl and the teeth of white shell.

All through Mexico and Central America in ancient times the faces of the dead were covered with masks of metal and clay. Sometimes the mask was of beaten copper. The use of masks for both the living and the dead has always had the same idea back of it in all countries—namely, delimitation. The wearer was supposed to assume the character as well as the aspect of the divinity represented.

In the cannibal islands of the South Pacific fancy has run riot in the creation of such things. Many of the masks represent astonishing fishes and monsters of the sea such as no human eye ever beheld. The natives make enormous masks of wood, combined with bark-paper, feathers and other materials. In the ceremonial known as Duk-Duk a cloak of palm leaves is worn, with a board for the face perforated for eyes, nose and mouth. When a man on horseback was a novelty in New Guinea the savages constructed huge masks to represent the phenomenon. In New Guinea masks are made by putting together pieces of coconut shell, with bits of sponge for hair. The natives of New Britain use in their dances masks formed out of skulls, which are painted and furnished with artificial hair.

Masks of gold have been found covering the faces of many mummies in Egypt. Some of these bore the aspect of a lion's head. Mummies, with masks of gold leaf, are not rare. Among the ancient Greeks the lion mask was a sign of distinction; with the Persians of old it was a mark of royal lineage. In the neighborhood of the ancient city of Crocodopolis have been dug up mummies whose faces were covered with shreds of wood bearing painted likenesses of the deceased. These portraits, dating back to 200 B. C., are works of art that compare favorably with the best of modern times. They are done in wax of different colors, after the encaustic method.

Weird African masks are the counterfeit presentations of demons, made of wood and with horns and hair appended. The local wizard puts on one of these and frightens the people, who believe that it is really the devil they see. The Iroquois Indians imagine that gigantic winged heads, without body or legs, haunt certain places, particularly marshes and pools. At night these demons have faces of fire. To exorcise them, great masks in the likeness of the heads are worn. In the buffalo dances of long ago the Indians wore masks of buffalo heads, and they utilize the heads of bears in the same manner today.

ARE OPALS UNLUCKY?

A Superstition Which Is Almost an Accepted Fact as the Result of Curious Coincidences.

Opals are unlucky. Every one has heard that saying and yet who is there that can explain its origin? Even the jewelers themselves are hazy on the subject, and the majority of them, while reluctantly admitting that the superstition undoubtedly does exist, profess ignorance of when and how it arose. The opal, they say, is regarded with considerable awe by a great number of people, some absolutely refusing to have anything to do with it, but why this should be so they cannot tell, nor wherein lie the grounds for dislike of such a pretty, dainty jewel.

Those who believe in the ill-luck attendant upon the possession of the opal have, it is true, a certain amount of reason on their side, for the instances that apparently go to prove their theory are many and plausible. In one case a gentleman of some importance was presented by his wife with a handsome pin, an opal surrounded with diamonds, which he wore for the first time at a ball given by one of the Four Hundred. While dancing he tripped over something, fell and broke his leg; next day back went the pin to the jeweler, although, as the latter remarked, "if he hadn't worn the opal he might have broken both legs—what you know?"

To quote one more of the innumerable examples, a gentleman bought an extremely beautiful and costly opal cross as a gift to his intended bride. The jeweler at the time informed him of the popular theory concerning these stones, in order to avoid all errors, but he only laughed and said he fancied he was a bit too sane to entertain such rubbish as that. Accordingly the cross was duly prepared and sent home, but on the very day of the wedding the bridegroom was taken with a serious illness which, as the jeweler has never seen nor heard of him since, in all probability proved fatal. In any case the opal would be pretty sure to get the blame.

To take the other side of the question, there are some instances, though not nearly as many, where the opal has apparently brought good luck to its owner. For example, a man who had scarcely a dollar in the world, after becoming the recipient of an opal, came into possession of a considerable fortune. It is safe to assume that that man will never give his assent to the general belief, but will be a staunch adherent of the much maligned little jewel all the days of his life.

Here is another story of how an opal brought its possessor good fortune, though in this case indirectly. A young man on a train one day found, near the water cooler, a pretty opal and diamond ring, which somebody had evidently lost. Now the ring was a very charming one and just what he had wanted, and the devil (as he himself put it) prompted him not to search for the owner. He acted on the suggestion and returned to his seat, carrying his treasure with him. Presently, however, a lament arose from the other end of the car: a young lady had just discovered the loss of her ring, which she said she valued greatly, not so much for its beauty as because it was the betrothal gift of her fiancé. Again the devil prompted the young man to ignore the maiden's laments and stick to the ring, and he unavailingly admitted that he was on the verge of yielding when suddenly he recollected the ill-luck at-

tached to the possession of an opal. Like a flash he was out of his seat and returned the ring to its lawful owner, much to her joy and his own relief. Surely in this case the opal was a lucky stone, for had there been only diamonds, or diamonds and any other jewel—well, the "devil" might have got the upper hand and the lady lost her ring.

Now for the reason of this mysterious superstition, which, like most others of its kind, has arisen from a wonderfully trivial cause—a veritable mountain out of a molehill. There are two stories extant, either of which will serve as an explanation, and as they are better obtained from a reliable source, it is quite possible that both may have had something to do with it. Perhaps the more important is this one, which attributes the supposed ill-luck to the effects of Sir Walter Scott's novel "Anne of Gelestein," wherein he constantly speaks of the opal as an unlucky, and indeed almost uncanny stone. "Of all the jewels which the females of my house have owned, this perhaps hath been the most fatal to its possessors," he makes his heroine say with reference to a superb opal which she possesses, and to this little speech and to similar ones in the same book is attributed all the dislike and awe of the opal prevalent to this day.

CENTRAL PARK'S NEW BABY

This One Is a Hyena, and for the Only Period of Its Life It Is Attractive.

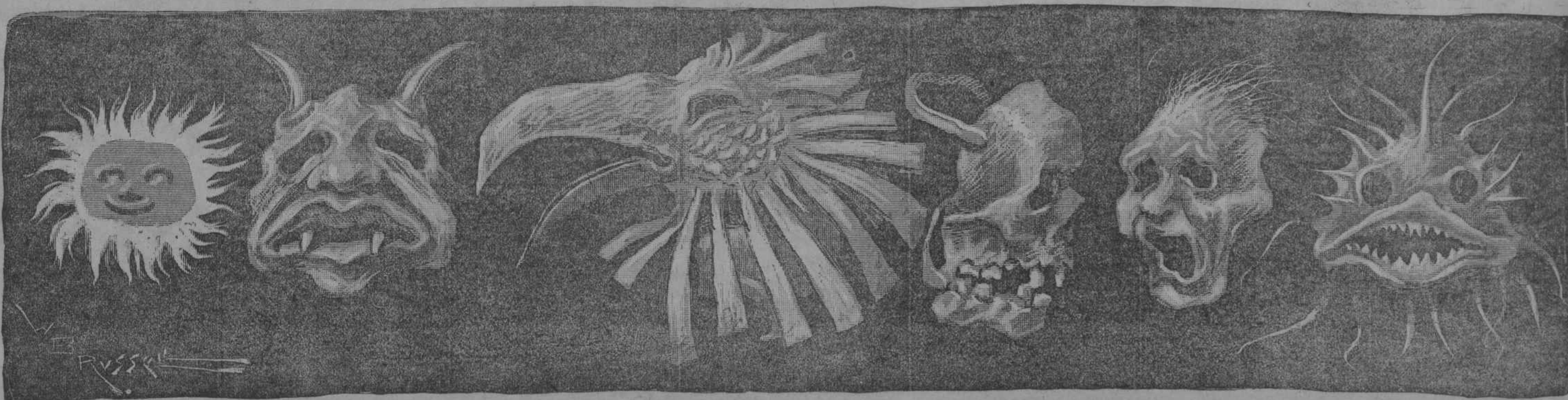
The baby hyena is the star attraction at the Central Park Zoo. A hyena in infancy is cute, bright-eyed, soft, pudgy and kittenish. But it grows out of this in time, and this frolicsome little creature will a few years hence be as villainously ugly as he is now delightful. He is a brownish-tinted creature, with a black muzzle, about as tall and as fat as a Newfoundland puppy. His age is three months—a fact due to the vigilance of the keeper, as her "mam" has shown heretofore a disposition to eat her offspring, having in this unnatural manner disposed of a half-dozen youngsters that would have been brother and sister to the latest arrival.

Mrs. Hyena is as tall as a St. Bernard, and her infant freely walks under the arch of her shaggy and ill-smelling body. The baby just now has high forelegs and short hindlegs, and moves about with an awkward wobble that greatly amuses the children who throng before the cage. When the baby grows up he will laugh, as does his mother, a laugh that carries terror with it to every beast in the Zoo, but just now the laugh is simply a joyous gurgle.

The mother is fond of her son in her hyena way, and evidently believes with Solomon that to spare the rod is to spoil the child. One day last week she gave her offspring a trouncing that he will not forget in a hurry. It seems that when the daily allowance of meat scraps and bones were thrown into the cage, she declined to allow the infant any portion of it. Some one called the keeper's attention to this seemingly selfish act, but the keeper said "she probably knew best."

The keeper evidently did not share the keeper's opinion of the wisdom of his mother, for he made a futile effort to seize a sticky morsel of horse meat, was caught in the act and punished. His name is "Whiskers."

Masks Worn by Cannibals in Their Religious Festivals.



WINGED HEAD—IROQUOIS.

DEMON—AFRICA.

BIRD MASK—ALASKA.

HUMAN SKULL—ANCIENT MEXICO.

HUMAN SKIN—ANCIENT MEXICO.

SEA MONSTER—SOUTH SEA ISLANDS.